

Solfège à la luxembourgeoise.

Strength, Weakness and Challenges for Music Education

Damien Sagrillo
Université du Luxembourg

**Kodály Symposium and Home Music Day
Kecskemét College - Faculty of Primary and Pre-School Education
30th April, 2014**

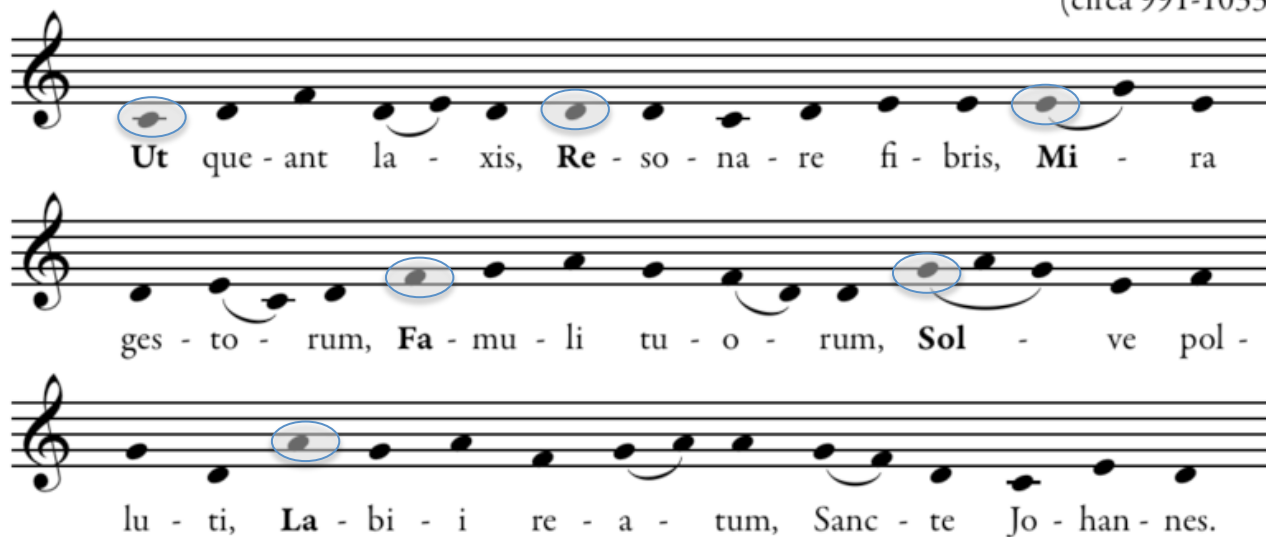
Guido of Arezzo (~990 -~1050)

- Played a decisive role in the history of music and its education
- Origins of his reputation
 - Inventor of musical notation for church chants
 - Inventor of solmization **with clear annotation of pitch**
 - Found the philosopher's stone in music education

Sound Sample – St. John's Hymn

Ut Queant Laxis (Hymn to St. John the Baptist)

Guido of Arezzo
(circa 991-1033)



The 7th tone « si » about 1570 in France

The image shows a manuscript page from an 11th-century Italian Gradual and Tropar-Sequence, likely from Bologna. The page features a large, ornate initial 'I' in red and gold, decorated with floral motifs. The text is written in a Gothic script, and the musical notation consists of neumes on a four-line staff. The text is in Latin, and the page is titled 'Indie ascensionis dñi' and 'IRIGALLE'. The neumes are written in black ink, and the text is in red and black ink. The page is numbered '11' in the top right corner.

Indie ascensionis dñi

IRIGALLE

Quid admira mini aspi
cientes in ce-lum alle-luia

Quem ad modum uidi stis eum ascenden-tem in ce-lum
trauem et alle-luia alle-luia alle-luia

Omnes gentes plaudite manibus iubilato deo in uoce exulta-
tionis

Cumque intuerentur in ce-lum eum ite-m illum
ecce duo uiri ad stira-runt iuxta illos in uestibus albis qui ex-
dixerunt

Surge Alle-luia

Ascendit de us in uibila-tio-ne & dominus
in uoce tu-be Alle-luia

Dominus in fine in fine to ascendens in al-tum cap-
tuam du-xit captiuita-tem

Alle-luia

Surge alle-luia

Problem: Notation
without landmark

—

cheironomic*
neumes
in campo aperto



supplices exoramus cunctis precibus ut nos tuos
ris deyson. Kyrie elyson.
e decet laus cum tripudio iugiter qua tibi penitus
canentes deyson. Kyrie
deyson. Obone rex qui super altis sedes a domine

qui cuncta gubernas deyson. Kyrie elyson.
O bone agere salus iusticia redemptor noster deyson.
Xpiste deyson. Qui carnis ante re
prechs. annue a tu nobis semper deyson. Xpiste
deyson. T ua deuota plebs implorat iug.
ter ut illi digneris deyson. Xpiste. C lamar in cel
sancus hic chorus creator spiritus deyson. Kyrie
deyson. Coecum patri a filio tu nobis
deyson. Kyrie elyson. In excelsis
tibi magna sit gloria perne deus. Kyrie
Dicamus indefinenter una uoce omnes deyson. e
deyson.

146.

Solution: Music notation
on a two-line-system

Evaluation of the music-educational achievement of Guido

- Reason
 - The imperfection of liturgical chant learning
- Guido's proposal for solution
 - Unambiguity of the musical notation with validity up to today
- Little attention in the world of music
- Intellectual and autonomous learning instead of memorizing chants
- A method for music didactics

Dudum sacrata pectora
Tua replēsti grātia:
Dimitte nostra crimina,
Et da quēta tēpora.

Deo Patri sit glōria,
Et Fīlio, qui a mōrtuis
Surrēxit, ac Parāclito,
In saeculōrum saecula. Amen.

ψ. Replēti sunt omnes Spīritu Sancto, allelūia.
ꝯ. Et coepērunt loqui, allelūia.

Ad Benedictus, Antiphona.

VII. a

C-CL- PI- TE * Spī-ri-tum Sanctum: quorum remi-sé-

ri-tis pec-cā-ta, remittuntur e- is, alle-lū-ia. E u o u a e.

Oratio.

DEUS, qui hodierna die corda fideliū Sancti Spīritus illustratiōe docuisti: † da nobis in eōdem Spīritu recta sāpere, * et de eius semper consolatiōe gaudere. Per Dōminum... in unitatē eūdem Spīritus Sancti Deus.

Ad Primam.

In g. br. ψ. Qui sedes ad dexteram Patris. 16.

Ad Absolut. Capit. De b. Iudaei quoque, ut infra ad Nonam.

Ad Tertiam.

Hymnus. Veni Creātor, ut supra, 420. Qui dicitur ad Tertiam per totam Octavam, loco Hymni Nunc Sancte.

Capitulum. Cum complerentur, ut supra ad Laudes.

g. br.

PI-RI-TUS Dōmi-ni replē-vit orbem terrā-rum: * Al-le-lū-ia, al-

le-lū-ia. ψ. Et hoc quod cōti-net ōmni-a, sci-ēti-am habet

vo-cis. Glō-ri- a Patri, et Fī- li- o, et Spi-rī-tu- i Sancto.

ψ. Spīritus Parāclitus, allelūia.
ꝯ. Docēbit vos ōmnia, allelūia.

Ad Sextam.

CAPITULUM.

Act. 2.

FACTA autem hac voce, convēnit multitūdo, † et mente confūsa est: * quōniam audiēbat unusquisque lingua sua illos loquētes.

g. br.

PI-RI-TUS Parāclītus * Al-le-lū-ia, alle-lū-ia. ψ. Docē-bit vos

ōmni- a. Glō-ri- a Patri.

ψ. Replēti sunt omnes Spīritu Sancto, allelūia.
ꝯ. Et coepērunt loqui, allelūia.

Ad Nonam.

CAPITULUM.

Act. 2. b.

JUDAEI quoque, et Prosēlyti, Cretes, et Arabes: † audīvimus eos loquētes nostris linguis * magnālia Dei.

g. br.

EPLE-TI sunt omnes Spī-ri-tu Sancto: * Al-le-lū-ia, alle-

lū-ia. ψ. Et coepē-runt loqui. Glō-ri- a Patri.

ψ. Loquebāntur vāriis linguis Apōstoli, allelūia.
ꝯ. Magnālia Dei, allelūia.

IN II. VESPERIS.

Antiphonae et Capitulum de Laudibus. Psalmi de Dominica, qui dicuntur quotidie per Octavam.

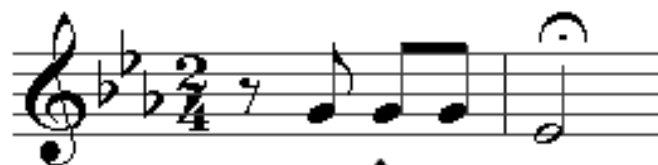
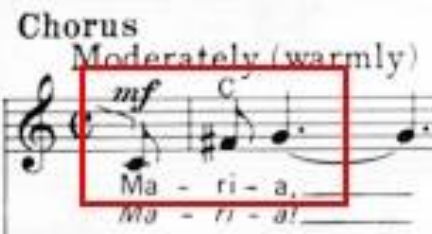
Hymnus. Veni Creātor Spīritus. 420.

Evaluation of the music-educational achievement of Guido

- Beside reading music (legere), also singing (enuntiare)
- Musical creativity
- Main principles still apply today
- Mnemonic hints

Evaluation of the music-educational achievement of Guido

- Notation with mnemonic hints
 - melodies: as for example the **St. John's Hymn**
 - and intervals



When Is- rael was in E- gypt's land,

Further development

- Primacy of instrumental music about singing or vice versa?
 - Guido
 - *“Musicorum et cantorum magna est distantia. Isti dicunt, illi sciunt, quae componit Musica. Nam qui facit, quod non sapit, diffinitur bestia”*
 - Johannes de Muris (≈1290 - ≈1350)
 - *“La pratique du chant: Un chanteur encore mal dégrossi devra s’exercer à jouer des instruments, et les manier souvent, par exemple le monocorde, ou la symphonie, qu’on appelle aussi organistrum; qu’il chante également avec l’orgue. Car avec ces instruments il est difficile de faire une fausse note.”*
 - Kodaly
 - *“A child should not be given an instrument before it can sing. The inner ear will develop only if his first notions of tone arise from his own singing and are not associated with any external visual or motor conceptions”*

Further development - England

- The **Tonic sol-fa** Method
 - Sarah Ann Glover (1785 – 1867)
 - Norwich sol-fa-Method (≈1830)
 - John Curwen (1816 - 1880)
 - Further development of Glover's method
 - Main conveniences
 - Hand signs as extra-musical mental effect to facilitate sight reading (?)
 - “Do” as tonic

MANUAL SIGNS FOR THE TONES OF THE SCALE.
(From Curwen's "STANDARD COURSE".)

DOH



TE



LAH



SOH



FAH



ME



RAY



DOH



Close Encounters – Hand Signs

MANUAL SIGNS FOR THE TONES OF THE SCALE.
(From Curwen's "STANDARD COURSE".)

DOH¹



TE



LAH



SOH



FAH



ME



RAY



DOH



Further development - Germany

- 20. Jahrhundert
 - Carl Eitz (1848 – 1924): the “Tonwort”-method

Gewöhnliche Tonbezeichnungen	his		cisis		disis	eis		fisis		gisis		aisis	his
	c	cis des	d	dis es	e	f	fis ges	g	gis as	a	ais b	h	c
	deses		eses		fes	geses		ases		heses		ces	deses
den Halbtönen zugeordnete Konsonanten	b	r	t	m	g	s	p	l	d	f	k	n	b
den Ganztönen zugeordnete Vokale	i		o		u			a		e		i	
Tonwortbezeichnungen	bo		tu		ga	sa		le		fi		no	bo
	bi	ro ri	to	mu mo	gu	su	pa pu	la	de da	fe	ki ke	ni	bi
	be		ti		go	so		lu		fa		ne	be

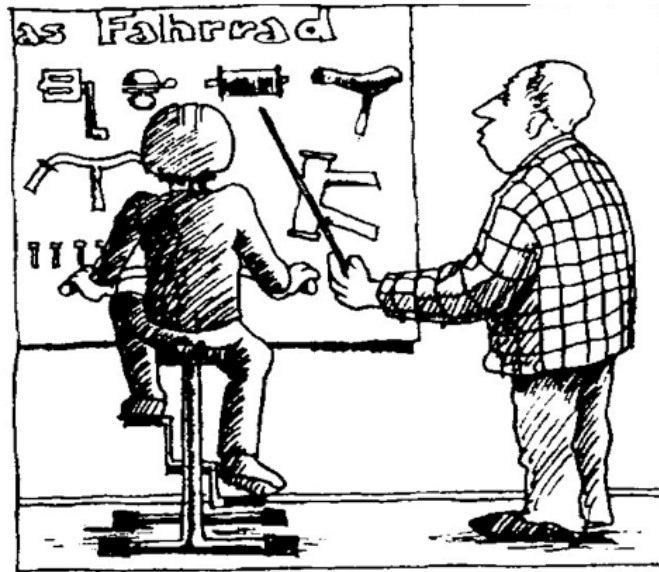
- Germany: Agnes Hundoeegger (1858 – 1927)

Audiation and theory.

The problem in Luxembourg

- Definition: Edwin E. Gordon “*hearing and understanding music without physical sound*”
- Problem of «solfège à la luxembourgeoise»
 - This occurs too early during childhood and in a wrong way
 - Ignores the basic principles of the child’s developmental psychology (of music)

Célestin Freinet: Cycling



"If, through the reading of music, a child has reached a stage where he is able to sing a small masterpiece in two parts with another child, he has acquired a hundred times as much music as if he had thrashed the piano from sunrise to sunset. Many people are looking for the door to the treasury of music in the wrong places. They obstinately keep hammering on the locked gates and pass right by the open doors that are accessible to everybody."

**Zoltán Kodály 1882-1967.*

G. Russell-Smith, 'Zoltán Kodály', in *Some Great Music Educators*, ed. K. Simpson (London: Novello, 1976), p. 81.

Jean-Jacques Rousseau

- Music education
 - orientation towards practice
- 3 arguments
 1. Singing and composing before musical «literacy»
 - Before learning something about our anatomy, we use it
 - Activity first
 - Learning by doing
 2. Difference between written language and music
 - Language: We produce our own ideas
 - Music: We produce the ideas of others
 3. Formative evaluation

Obvious aberrations

- Music theory for 8 to 11 year old children???



LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture

Commission nationale des programmes
de l'enseignement musical

FORMATION MUSICALE-SOLFEGE



Programme d'étude
Division inférieure
Unités 1-3

2. Intervalles, gammes et accords

UNITE 1

Intervalles

Théorie : tous les intervalles jusqu'à l'octave (sans qualification); les tierces majeures et mineures et quintes justes sans emploi des altérations

Application dans les textes musicaux, construire et spécifier

UNITE 3

Intervalles

Théorie : intervalles justes, majeurs, mineurs, augmentés et diminués ; enharmonie ; les demi-tons chromatiques et diatoniques

mouvement ascendant et mouvement descendant (sans l'emploi d'altérations doubles) construire et spécifier ; travail des renversements

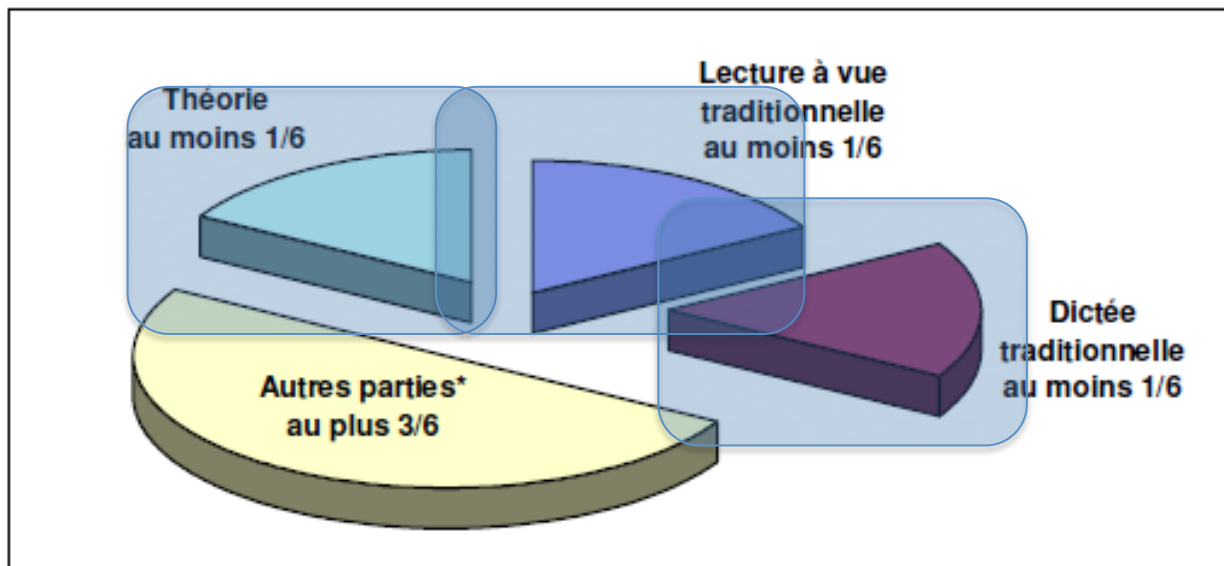
UNITE 3

- lecture à vue chantée jusqu'à 2 altérations majeures et mineures

clés de sol et fa mélangées

L'examen de fin d'année comprend :

- A. La théorie (au moins 1/6 du total des points)
- B. La lecture à vue traditionnelle (au moins 1/6 du total des points)
- C. La dictée traditionnelle (au moins 1/6 du total des points)
- D. Les autres parties* (au plus 3/6 du total des points)



* Autres parties:

- ▶ Dictée à dépistage de fautes, dictée à différentes versions, dictée à parties manquantes, dictée rythmique ;
- ▶ Chants imposés, chant d'intervalles, chant d'accords, chant de gammes ;
- ▶ Lecture de notes, lecture rythmique

Obvious aberrations

What is missing?

To less focus on
«real» songs

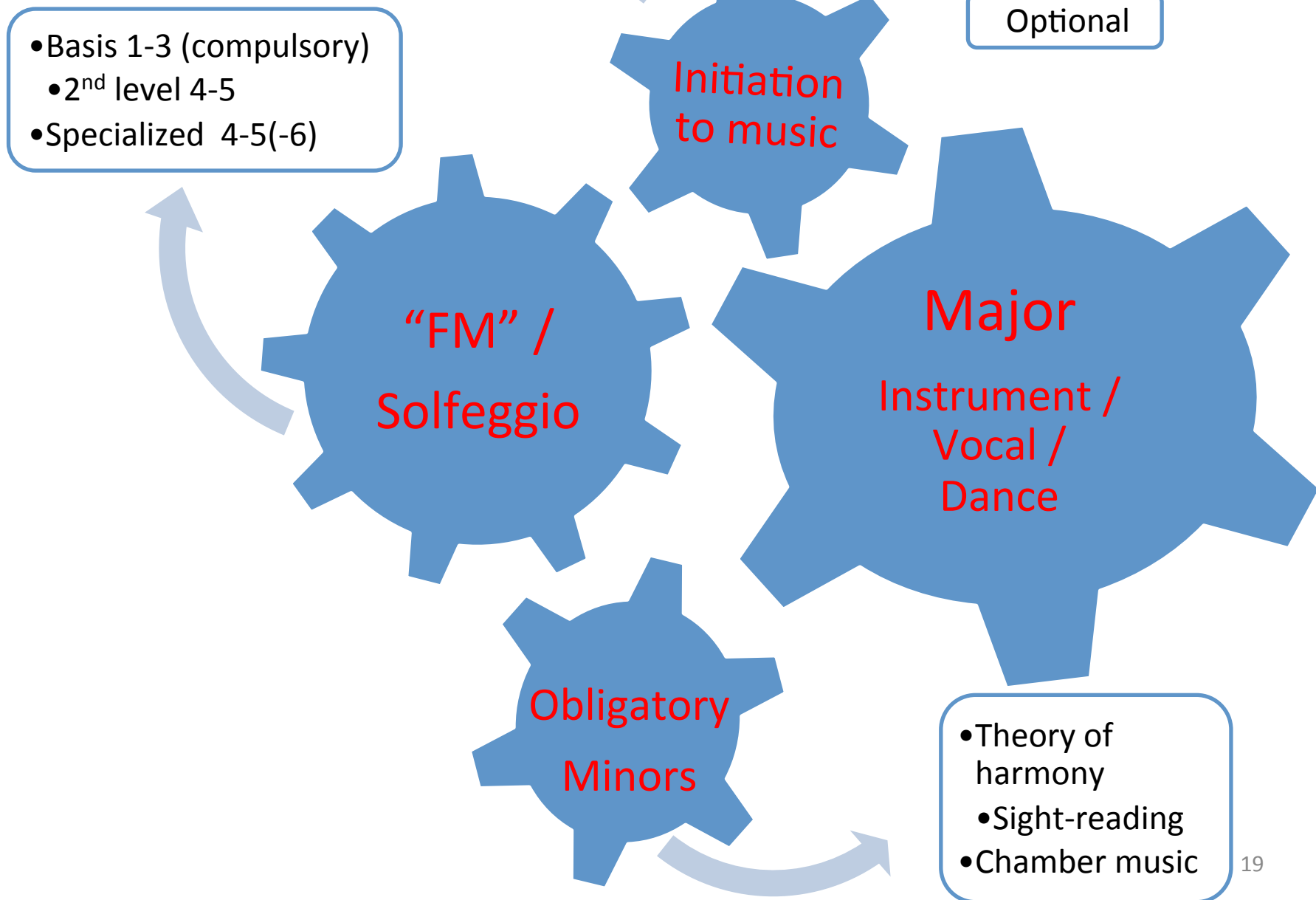
Musical
experimentation,
improvisation

Movement &
Dance?

Developing
musicality and
fostering talent

Developing musical
culture and curiosity,
listening to music

Set of rules



The Dropping-out of „solfège“-pupils is a negative assessment of the system

2003/2004

1st year 505
2nd year 418
3rd year 325

2004/2005

1st year 495
2nd year 440
3rd year 389

2005/2006

1st year 549
2nd year 405
3rd year 418

2006/2007

1st year 525
2nd year 472
3rd year 484

Semiofficial statistics of the music school of the national
music federation (communicated orally)

20./21. c.

N° 25

Allegretto

p dolce

poco cresc

mf

f *dim* *p*

poco rit

un poco più vivo

p

rit 1^o To *p*

poco rit

M.E. 4221

NIVERD, Lucien: 25 Leçons de Solfège élémentaire, Paris, Eschig 1934, S. 16

Imprimerie Rolland Père et Fils - Paris
Tél. : 208-76-83

— 10 leçons: mesures asymétriques —
 — 7 clés mélangées —
 — 10 lessen: asymmetrische maten
 — 7 gemengde sleutels —
 — Sylvain Voville MIN. —

Allegretto ben ritmico

1

cantando

But first

poco a poco cresc...

f *mf* *f* *mf*

cresc...

cresc...

f *poco a poco diminuendo* 41107

20./21. c.

Thank you for your attention!

Damien Sagrillo